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TOW-BOATS IN THE HIGHLANDS, HUDSON RIVER
By Samuel Colman

—From the Arlington Galleries, New York



LANDSCAPE WITH CATTLE
By A. L. Bouche

—In exhibition at Kraushaar Galleries, New York

ESTABLISHED 1846

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Exhibitions At New York Galleries

MURAL decorations by pupils of the Art Institute of Chicago are on exhibition in the galleries of the Art Alliance of America, 10 East 47th Street. There is an advanced class at the Art Institute of Chicago, under John W. Morton, where practical problems are executed, and the work shown was done in that class for use in various public buildings. There are also photographs of mural decorations actually in place. These decorations include fifteen panels by Elizabeth Gibson for the library of the Lake View High School, Chicago; those for the Mozart School are Michael Angelo in the Medici Gardens, by Helen Finch, and In-

dustry, by Denison Budd. The decorations for the lecture room at the Chicago Museum are by Bertram Hartman and the studies for Hiawatha, by Charles Wilmosky, are for the Felsenthal School of Chicago. There are also panels by Ezra Winter and Eugene F. Savage, both winners of scholarships to the American Academy at Rome.

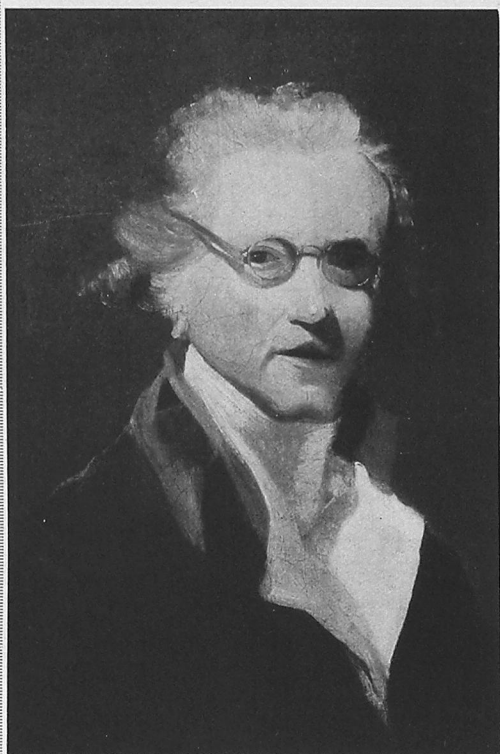
These decorations were brought to New York by the School Art League of this city, which believes that it will be most stimulating to circulate them in New York high schools. After the close of the exhibition at the Art Alliance they will be shown at the Washington Irving High School.

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AT NEW YORK GALLERIES



PORTRAIT OF COLONEL TOWNSHEND

By Thomas Gainsborough

*—Purchased by Martin V. Kelly, Esq., from the
 Ehrich Galleries, New York*

"A-B-F-B" Blind Relief War Fund Exhibition

Fairly bulging with pictures, to which some sculpture was added, an exhibition in the Anderson Galleries, Park Avenue at Fifty-ninth Street, opened May 11th for the American-British-French-Belgian Blind Relief War Fund. Nearly all the pictures and sculptures are by American artists, are their free contributions, and have been placed purposely at a low figure to give them ready sale. The entire proceeds go to the fund, the artists reserving nothing whatever for themselves, except the consciousness of having generously contributed to aid the most unfortunate among the survivors of battle.

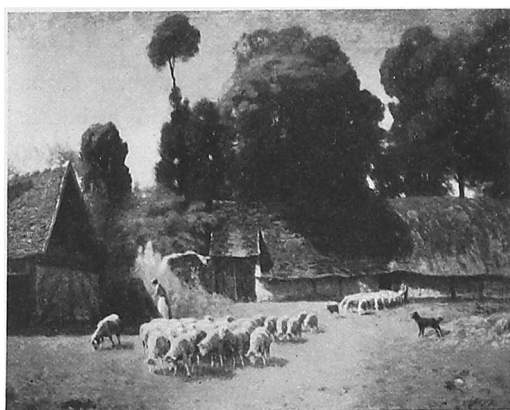
Most of the approximately eight hundred exhibits are pictures. They are an interesting lot. Many of them come from artists hardly known to frequenters of the exhibitions. Yet since the display is of at least average merit, it proves what a lot of

AT NEW YORK GALLERIES

artistic capability there is in this country. It will be possible to pick up any number of attractive things at this display at small prices.

The response of the artists has been remarkable, not only for number and merit of the works sent in, but because of the sentiments expressed by many of the contributors. Miss Sarah Noble Ives, of this city, considers it a "blessed duty and privilege" to give a picture to be sold for the fund. Miss Mabel Key, of Milwaukee, Wis., the state whose loyalty was called into question, quotes Isaiah: "And I will bring the blind by a way they know not. . . . I will make darkness light before them."

August Klagstad, of Minneapolis, calls attention to the fact that those to be benefited by the sale of the pictures sent in "have lost that precious sight through which alone works of art can be appreciated." "To us artists," writes Robert Fulton Logan, of Hartford, Conn., "no greater loss could be conceived than the loss of sight." "'Let there be light!' was the first divine command," accompanied the contribution of Miss Elsie Motz Lowden, of Dallas, Texas. "To no one more than a painter can this sacrifice seem so great" is the sentiment of Miss Florence Lundborg, of this city. From New Orleans Miss Julia M.



THE FLOCK VILLAGE OF ST. AULDE
By A. L. Bouche
—In exhibition at Kraushaar Galleries, New York

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"So good in every way"

writes Miss McMein, "that I can't see how it could be improved upon."

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PORTRAIT OF MISS MARIE LOUIS PARKER
By Thomas Sully
—Courtesy Satinover Galleries, New York

AT NEW YORK GALLERIES

Massie writes that she wishes it were in her power "to do very, very much more." From the same city the Misses Marie and E. M. de Hoa Le Blanc send the hope that "the good God grant them (the blind victims of war), as He did to the blind Milton, the great joy of a clearer vision of His own eternal beauty and goodness." Charles William McCord, of Bridgeport, Conn., trusts his "little mite will aid a blinded hero of this war for liberty against hypocritical and blasphemous autocracy."

Thus run the sentiments of these artists, men and women, from all parts of the country, even the Hawaiian Island (with a picture by D. Howard Hitchcock)—a story that does credit to the gentleness as well as the patriotism of those who have contributed to the exhibition. In view of this it is a pleasure to announce that already tickets for between \$3,000 and \$4,000 to

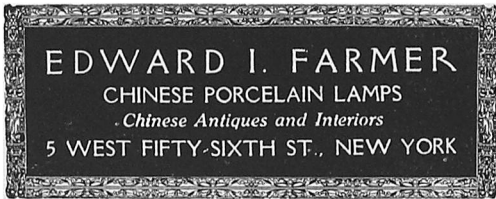
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AT NEW YORK GALLERIES

the show have been disposed of and several
pictures sold.

One of the larger canvases comes from
Miss Cecilia Beaux, who, needless to say,
is one of the most distinguished American
artists. Her picture is entitled "Decora-
tive Piece." It represents a woman of
classic aspect seated out of doors. From
Reynolds Beal comes "Provincetown
Beach." "The Mirror," by Mrs. Mary
Greene Blumenschein, represents a tem-
peramental looking young woman regarding
herself in a hand glass.

"The Old Foot Bridge in Siene et Marne,
Near Paris," by Aston Knight, is one of
the more important canvases in the display.
An attractive head in profile is the work of
C. Cassidy Davis. W. F. Halsall shows a
ship bowling along in a heavy sea with thick
storm clouds coming up astern. Henry Se-
ligman donates Jean Chelminski's "Rotten
Row, Hyde Park, London"—painted be-
fore the day of the automobile and lively
with equestrians and fashionably appointed
equipages. A capital portrait study is con-
tributed by Robert F. Logan. Louis Kron-
berg has sent one of his ballet girls. She is
standing, her attire is blue and she is co-
quettishly holding a fan up to her face.

Donated by Clement S. Houghton, Bos-
ton, Mass., is Tony Faivre's pretty picture,
"The Reader," a girl in a kimono seated
and reading. "Porte Fleurie," by William
T. Dannat, an American artist, long resi-
dent in France, is charming. "On the River
Lys" is George H. Bogert's contribution. It
was along the valley of this river depicted
in this peaceful scene by Mr. Bogert that
the Germans, on March 21, launched their
mighty drive for Hazebrouck.

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AT NEW YORK GALLERIES

Truman E. Fassett's "Arrangement in Gray and Black" shows an attractive young woman seated on the floor by a Japanese screen. President Taft's portrait by William V. Shevill, has been hung in the main hall. Mr. and Mrs. William Willett contribute stained glass panels, sixteenth century style. "An Offering to the Virgin" is a religious procession in subject by Aloysius O'Kelly, whose long residence in France gives authority to his paintings of French subjects like this one.

"Caroline" is a child painting, a pretty one, by Miss Cornelia Whitehurst. A typical George W. Maynard mermaid picture is "Waterwitch." By Maurice Fromkes is the portrait, "Perez the Poet." Miss Amy Cross' "Katwyk Girl" is full of character. Miss Sally Cross' floral decorative is skillfully antique in effect. There is much sentiment in Mrs. Sarah Noble Ives' "Old Houses at Bruges."

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